

BULLETIN OF THE
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FRONT OF JAPANESE ROBE USED IN THE NŌ DRAMA
GIFT OF MRS. CHARLES H. WORCESTER

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THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I.

A JAPANESE ROBE USED IN THE NŌ DRAMA

THE Japanese kimono presented by Mrs. Charles H. Worcester to the Art Institute merits much more than the mention it received in the February *Bulletin*. It is not only a beautiful art object to be enjoyed for its harmonious color and the many exquisite designs used in its ornamentation, but it is also important as a document illustrating the different arts applied to textile decoration in the late sixteenth century in Japan. Judging from the combination of the type of embroidery, the gold painting called *surihaku* and the use of a broad tie-dye, its date may be placed in the Momoyama period, or in the Keichō, sometime between the years 1593-1615 A.D. It comes from a famous collection once owned in Osaka which was entirely confined to robes worn in the classic drama called the Nō, a type of performance in which the most gorgeous and spectacular costumes as well as the most intricately embroidered and decorated garments were worn.

The kimono here illustrated is made of a soft light cream silk of habutai weave resembling our softest taffeta. It is of narrow width, as is most Japanese silk, the widest portion measuring 14 inches from seam to seam. The robe appears to have been repaired all along the hem and on the sleeve edges, with silk of similar weave on which the decoration, though different in design, is of exactly the same type and coloring. These portions must have been cut from another robe of the same period. The embroidery is identical with the stitchery on the body of the kimono. It will be noticed that both on front and back, the two sides of the robe differ. This in Japanese is called *katamigawari* or "half body change." It is a very favorite usage of decoration on Nō robes and appears often in the brocaded examples called *karaori* where the patches of color or blocks of decorative designs are placed in alternating order on the two sides of the robe.

The decoration on this kimono consists of a series of panels of broken diamond outline called *matsukawa-bishi*, "pine-river-

diamond." They are separated from one another by wide bands of diamond trellis form. On the right sides of both front and back, these bands have a light gold ground; on the left side of both front and back they are done in red. The *matsukawa-bishi* on the right sides are of solid embroidery with a predominance of soft red color depicting landscape motives; the same diamond-shaped panels on the left sides are filled with floral designs embroidered on a light gold ground.

The ground of these left panels as well as the ground of the trellis on the right sides is one of the most striking features of the robe. The silk on these portions was originally overlaid with a thin gold foil painted or rubbed on to make a gleaming surface called *surihaku*, "rubbed foil." Through the passage of years much of the gold has been brushed away and now only traces of the metal may be noticed on the greater part of the fields thus decorated. *Surihaku* was very popular in combination with solid embroidery and tie-dye during the Momoyama period when lavish expenditure was put on the decoration of textiles. On the right sides of the kimono it is found associated with the solid embroidered landscape motives. On the left sides, it is found in combination with the broad bands of tie-dye called *nui shibori*, "sewed tie-dye." It seems almost incredible that these zigzag bands, now a soft light red in color, were dyed by the tie-and-dye process but we are assured of this accomplishment by the remaining crinkled surface and the needle holes which can be discerned along the edges under the light green thread which outlines the dyed band. *Shibori* or tie-dye is a very old art in Japan and appears in a variety of forms. This rather bold type is characteristic of Momoyama times. The portion to be dyed was outlined with a running stitch which was firmly pulled up to hold the design before dipping. It makes a very beautiful decoration as used here, appearing as a background for the golden *matsukawa-bishi* and being at the same time overlaid with em-

broidered pendulous branches of a swaying willow whose tender green leaves are partly covered with puffs of white snow which occasionally appears caught in a crotch of the branches. This motive is very charming in its free rendering behind the fixed forms of *matsukawa-bishi*.

These diamond-shaped panels on the left sides are entirely decorated with floral designs. One can easily recognize both spring and autumn varieties, the cherry, single and double, the plum, the violet, the *kiri* or paulownia *imperialis*, the *camellia*, snow-capped pine, the *chrysanthemum*, bush-clover, *suzuki* or horse-tail grass, and a four-petal, diamond-shaped flower, *hana-bishi*. Many of these same flowers and

plants appear on the right sides of the robe, embroidered over the diamond-shaped trellis done in *surihaku*. They all seem to be of the autumn variety however, none of the spring flowers are repeated here. The maple has been added and the changing autumnal coloring is most beautifully worked out in shading silks. The *suzuki* grass is snow-laden as is the bamboo which also appears. The *kikyo* or Chinese bell flower is an addition to the other group and is most pleasingly portrayed in soft shades of cream, pink, light blue and rich violet. All of the embroidery is done with an untwisted thread generally laid in

long soft stitches which are couched down to the surface by web-like filaments crossing one another on the diagonal. On the leaves and flowers the veins and petals are very often indicated by couching threads backstitched. The design has first been drawn in outline with thin black ink which may be seen where an occasional patch of

the thread has worn or broken away. The colors, all vegetable dyes, are very soft and beautiful. A light red predominates; two shades of green are used together with pale blue, white, yellow, and occasional touches of violet and black. A bold mass of deep blue appears in one spot coloring the cloud below *Fuji*. The only twisted thread is that used on the *suzuki* grass



BACK OF JAPANESE ROBE USED IN THE NŌ
DRAMA. GIFT OF MRS. CHARLES H. WORCESTER

where a very loosely combined white and violet reproduces the feathery heads of horse-tail.

The main interest of the robe centers in the solid embroidered panels on both the right sides of the garment. All of these *matsukawa-bishi* represent landscapes and each one is a thing of beauty and worthy of detailed study. On account of the narrowness of the silk, several are abruptly cut by the seam, while on the back of the garment, down the center, six half diamonds of embroidery are matched with six of *surihaku* with floral sprays. There are seventeen landscapes on the front and fourteen on



BACK DETAIL OF ROBE. CENTRAL PANEL, HALF OF SOLID EMBROIDERY, HALF OF SURIHAKU. THE ZIGZAG BANDS AT LEFT ARE OF EMBROIDERED TIE-DYE

the back. The only two which are similar are those representing the *Yatsu-hashī* or Eight Bridges over the Iris Pond. These are distinctly different in conception and in coloring.

Beginning at the top front we find (1) maples and asters near a stream; (2) bamboo and water; (3) willow over arched bridge, new moon and water; (4) deer and mountains; (5) river with sail-boats, bridge, pine, bamboo, plum and garden gates; (6) heron, kikyō and stream; (7) wistaria, pine and suzuki; (8) pine, gate, faggots, stream with pulley running from shore to shore; (9) heron, cherry, rushes and *jakago* or rock-basket; (10) houses and shell-covered beach and pines; (11) eight bridges, iris and dragon-flies; (12) willow, tori, bridge, pines and boat in stream; (13) asters, willow and football; (14) Mt. Fuji with blue clouds and pine trees; (15) wistaria, houses and stream with

omodaka or sagittaria; (16) asters or chrysanthemum enclosed by fence; (17) weeping cherry, pine, brushwood, house, descending goose and *gosho-guruma* or court vehicle.

On the back, beginning at the top, the motives run as follows: (1) brushwood fence and *shimenawa*; (2) heron and reeds; (3) willow, bridge, boat with faggots and rope tied to leafless trees; (4) rushes and straw bundles; (5) houses, pines and mountains; (6) four flying heron, asters and iris; (7) rice-field and stream; (8) a pair of birds and long-tailed tortoise in a stream, plum, bamboo, and pine; (9) cherry; (10) *yatsu-hashī*; (11) asters and *hi*, a type of dam; (12) flying swallow, pines, gate, stream and houses with pulley over water; (13) moon, pines and small houses; (14) bamboo and wistaria behind fence, with white cloud (?) with tortoise-shell brocade pattern.

Many of these motives suggest certain Nō dramas such as the *Kakitsubata*, *Matsukaze*, *Sagi*, *Oeyama* and *Fuji Taiko* and possibly this kimono was used for these special dramas. Again the motives may refer to famous poems. It seems more probable that all of the subjects center around the poet Narihira and that each one refers to an incident from the *Ise Monogatari*—that tale which recounts Narihira's adventures. There are no figures whatever in these landscapes and therefore it is very difficult to say definitely; several designs might well be interpreted as references to this gay adventure. In running over the illustrations in the several editions of the *Ise Monogatari* recently presented to the Institute by Mr. Ryerson, particularly the one known as the *Saga-bon* publication, many of these subjects are recalled.

Whatever may have been the original inspiration for this robe, we may never be able to decide, but the garment remains in its beauty of coloring, its richness of conception, its triumph of craftsmanship, a convincing example of the great art of textile decoration in Japan.

H.G.

TWO DRAWINGS OF THE REMBRANDT SCHOOL

IN a recent article dealing with two drawings in the Charles Deering Collection¹ a reference was made to one of the major problems in Rembrandt scholarship. How are we to distinguish the master's drawings from those of his pupils and imitators, and how, having rejected certain drawings, are we to find correct attributions for them. The problem is complicated by the number of existing studies, by the variation in method and technique, and by the fact that there exist a quantity of sketches that cannot be connected with any finished painting or etching. In the last few years, however, great strides have been made in separating the original work from the imitative.

Hofstede de Groot's "Die Handzeichnungen Rembrandts," (1906), M. de Térey's work on the Budapest drawings, and Arthur M. Hind's on drawings in the British Museum, Dr. Karl Lilienfeld's publication of drawings in Amsterdam and Berlin and Dr. Wilhelm Valentiner's "Die Handzeichnungen Rembrandts" (1925) have helped to clarify the situation in regard to Rembrandt's part. The problem of the pupils' drawings still remains uncertain. Two further studies from the Charles Deering Collection emphasize the need of continued research in personalities of the Rembrandt School. Both these drawings were at one time called original, but both in the light of recent opinion are works by followers.

The small study for two seated men under a tree (probably Jacob and Esau), (see p. 60) Dr. Valentiner assigns to Samuel van Hoogstraten (1627-1678), a painter who came under Rembrandt's influence in the early sixteen-forties. Van Hoogstraten was more than a painter. He was a widely traveled man who wrote poems and plays and a book of criticism, "Introduction to the High School of Painting," which contains a famous comment on Rembrandt. After an Italian journey he became affected by the baroque masters and his earlier style

which closely paralleled Rembrandt's² was succeeded by a more energetic manner of drawing, full of heavy strokes and accents. The present sketch represents this latter stage. Rembrandt's series³ for Jacob and Esau stresses the psychological overtones of the situation, illustrating in a highly ingenious way, various aspects of Esau's greed and Jacob's cunning. By comparison van Hoogstraten's sketch is diffuse, for its composition depends on a pattern which has nothing to do with the main action. Through the center rises a large tree, dividing the scene in equal parts. To the right, under the branches, sit the two characters, seen presumably at the moment when Esau raises his hand to pledge his birthright for the mess of pottage. To the left are sheep, and at both sides, rather like wings in a theatre, the walls of the huts project. The curve of the branches above and the return curves of the ground below emphasize the baroque pattern. The sepia wash which is heavily applied over the pen strokes, gives accent to the rhythm of curves. Nowhere do we find the sharp dramatic implication of line which is one of Rembrandt's discoveries in art.

The second drawing, a much more complex and attractive example, has been tentatively assigned by Dr. Valentiner to Aert de Gelder (b. 1645), one of the last painters to enter Rembrandt's studio. De Gelder began as a student of van Hoogstraten but about 1660 was painting with Rembrandt, employing his late broad manner with considerable skill. He shared his master's love of fantastic costume and setting, and enjoyed rich fabrics, draperies, and elaborate armor. Essentially a colorist, his work relies less on the opposition of light and shade than on refinements of tone and delicate handling. He lived until 1727, and is one of the painters to reconcile the styles of the seventeenth and eighteenth centuries. The drawing here attributed to him represents the degradation of Haman

² See the design for "Abraham and the Three Angels," Valentiner, *opus cited*, p. xxiii.

³ *ibid*, Pls. 56-59.

¹ *The Bulletin*, Vol. XXIII (April, 1929), pp. 38-47.

before Ahasuerus and Esther, and like the study by van Hoogstraten came from the Earl of Shrewsbury's Collection.

It raises several interesting problems, for whether by de Gelder or not, it is a work of distinct charm and individuality. Certain Rembrandtesque elements are plain. The draughtsman has followed his master's plan (which van Hoogstraten did not) of making his composition grow out of the action of his figures. Esther, particularly, recalls Rembrandt's method,⁴ but the treatment of the averted head of Ahasuerus and the two figures at the left (which rather awkwardly upset the composition) show how soon this method is replaced by another. Rembrandt's technique is apparent in the supine figure of Haman which is rendered in his slashing heavy strokes of pen and by the square boxed outlines which he often employed. The throne in the lower left hand corner as well as certain details of Esther's gown and Ahasuerus' head-dress are drawn with those quick shorthand jottings with which we are familiar.

These likenesses are outweighed, however, by certain strongly marked differences between this sketch and any in the Rembrandt series. The draughtsman of the Deering drawing is individual in his attack of the subject. Where Rembrandt's practice was to concentrate all his energy on the idea, caring little for finish, this artist looked upon a drawing as a more or less complete work of art. He took quite literally the biblical reference to the palace of Ahasuerus as being a place "where were white, green and blue hangings fastened with cords of fine linen and purple to silver rings, and pillars of marble." He has given a complete setting,⁵ a baroque throne room equipped with windows, a baldachino, and draperies. The carving on the ornate table, the banquet vessels of glass and gold are carefully depicted. He has gone further than did Rembrandt in drawing details of costume and texture.

The sepia wash is used not so much to

mark the planes of dark and light as to suggest a complete scale of values. The lights, moreover, are not concentrated but are scattered here and there, producing an almost flickering effect. This effect is exaggerated by the pen stroke, which is usually not broad and strong in execution, but broken, twisted, and inclined towards thinness. In his later years, Rembrandt's own line takes on great delicacy, but it is not the nervous, calligraphic delicacy here observed. If de Gelder is to be considered the author of this drawing, it may very well be that his style was founded on the last manner of Rembrandt, but altered and changed to suit personal tastes.

Two paintings by de Gelder of Esther and Mordecai, one in the Budapest Museum, the other in the Copenhagen Museum, show that he was interested in the Book of Esther. In some of his paintings one may see a similar fondness for architectural background, and a division of light and shadow unlike the Deering sketch. One point to be noted in the drawing is the elaborate cross-hatching on Ahasuerus' robe, quite at variance with the usual Rembrandt style of cross-hatching. De Gelder is said to have employed a similar manner on canvas, working through the wet pigment with minute cross-strokes.

But if all these observations point to de Gelder, there are other difficulties which make the identification less sure. Dr. Karl Lilienfeld, author of "A. de Gelder,"⁶ who has also examined the drawing, does not believe it is his work. It is true that the paintings in Budapest and Copenhagen show an opposite tendency in composition, for the figures, instead of being involved in setting, are thrust forward into the frontal plane, and the painter's sense of the fantastic is found only in his treatment of costumes. Dr. Lilienfeld suggests Gerrit Horst (1612?-1652) as the artist. Horst, a rare painter in the Rembrandt manner, is to be remembered chiefly for one still life and several figure compositions.⁷ In the "Magnanimity of Scipio," now in the

⁴ See a drawing in Berlin, Valentiner, Pl. 201.

⁵ For contrast see the sketch in Amsterdam, Valentiner, Pl. 207.

⁶ The Hague, 1916.

⁷ See Walter Armstrong in *Burlington Magazine*, Vol. XX (1912), pp. 258-263.



"THE DEGRADATION OF HAMAN." DRAWING BY AERT DE GELDER (?) (1645-1727)
THE CHARLES DEERING COLLECTION

Kaiser-Friedrich Museum in Berlin, there is much richness of detail and a central figure which recalls the handling of Ahasuerus.

The opinions expressed on these drawings represent the type of study which is now being carried on in the Rembrandt field. Until recently it was customary to label most of the drawings which did not fit in

with the master's development, simply "Rembrandt School." Today the tendency is entirely away from a loose category of this kind and towards an intensive study of individual styles and personalities. It is only a matter of time before the pupils of Rembrandt will be better known and recognized, and their abilities and limitations clearly defined.

D. C. R.

A COMPLETE COLLECTION OF VAN DYCK'S ETCHINGS



PORTRAIT OF JODOCUS DE MOMPER BY VAN DYCK. THE CLARENCE BUCKINGHAM COLLECTION

WITH the acquisition of a very fine impression of "The Reed Offered to Christ"¹ (3rd. state, W.² p. 68), the entire etched work of Sir Anthony van Dyck, containing some of the rarest treasures in that medium, is now represented completely in the Clarence Buckingham Collection.

Of the twenty-one etchings definitely ascribed to him, this example and the "Titian and his Mistress" (W. p. 69) (or "Titian and his Daughter" as it is also called) are the only subject pieces. They are both after Titian and are reminiscent of van Dyck's sojourn in Italy (1621-1626). A dated impression of "The Reed Offered to Christ" in the Albertina Collection at Vienna fixes its time of execution at 1630 and the same year has been assigned to "Titian and his Mistress." The remaining nineteen etchings are portraits and are among the finest performances in the field, being rivalled only by those of Rembrandt.

It was after van Dyck's return from the first edition of "Ecce Homo" and "Christ Crowned with Thorns."

² W.-W. F. Wibiral, *L'Iconographie*, Leipzig, 1877.

Italy that the idea came to him of publishing engravings from his paintings. Perhaps Rubens' success in this line influenced him, particularly when he remembered his youth in the Rubens School, where he had been engaged in making reduced copies from the master's work for the engravers. Perhaps the project was suggested by Martin van den Enden, whose name appears in connection with the first edition of the "Iconography." This work, which was an album of engraved portraits of contemporary personages of prominence after paintings or sketches by van Dyck, was published in a later edition by Gillis Hendricx of Antwerp, into whose hands the plates passed after the artist's death in 1641. The Hendricx volume, published in 1645, contained a self-portrait of the painter, elaborated by Jacob Neefs as a title page, and a verbose latin title, but is generally known as the "Centum Icones." The impressions in the Clarence Buckingham Collection all antedate the Hendricx edition.

The eighteen portrait etchings³ included in the first two editions of the "Iconography" formed but a small part of the whole. The van den Enden edition was planned to accommodate no less than eighty portraits, in which only three of the original etchings appeared. In the Hendricx (1645) which contained in all one hundred subjects, the remaining fifteen appeared. The "Iconography" divided the celebrities of the day in three groups; viz.: "Princes and Military Commanders," "Statesmen and Philosophers," "Artists and Amateurs." Of the eighteen by van Dyck, all but two—the Waverius and Erasmus—fall within the last group, and even Erasmus (done after a portrait by Holbein) may have been considered in this category, though not as a contemporary. It is a matter of conjecture whether or not van Dyck made these etchings expressly for the "Iconography."

The Clarence Buckingham Collection has

³ The Portrait of Philippe Le Roy was not published in the "Iconography."

ten of these portraits in first states: Pieter Breughel, the Younger, (W.2), Anthony van Dyck (W.4), Desiderius Erasmus (W.5), Jodocus de Momper (W.7), Jan Snellinx (W.10), Frans Snyders (W.11), Justus Sustermans (W.12), Lucas Vorsterman (W.14), Paul de Vos (W.16), and Philippe Le Roy (W. p. 69); seven are second states: Jan Breughel, the Elder, (W.1), Antonis Cornelissen (W.3), Frans Francken, the Younger (W.6), Paul Pontius (W.9), Antoine Triest, Bishop of Ghent (W.13), Willem de Vos (W.15) and Jan de Wael (W.17); and two third states: Adam van Noort (W.8) and Jan Waverius (W.18).

The portraits of Le Roy and Snyders⁴ are heads only, the hair done in flowing line and the faces modeled in a dot technique. In the Hendricx edition the self-portrait was worked over into a bust on a pedestal by the engraver Jacob Neefs. The Snyders was also elaborated but the essential strength and simplicity of van Dyck's handling were lost by such changes. The portrait of Paul de Vos is only a head, but the Pieter Breughel and Erasmus are carried further, with the drapery and hands slightly sketched in. The latter is spotty, spoiled by foul biting, but fortunately the head is not marred. The detail of clothing and drapery and the depiction of hands in the Snellinx and de Momper are still more complete. Indeed, the portrait of Vorsterman, here reproduced, is quite painter-like in quality.

The Buckingham Collection is fortunate in its possession of second and third states for the other portraits, for of the first state of Frans Franken only one impression (in the Duke of Devonshire's Collection) is known. The first state of Antoine Triest, Bishop of Ghent, is known only in a counterproof of the same collection. Three impressions only of the Paul Pontius (first state) are recorded and the Buckingham Jan de Wael, called a first state by Wibiral, is probably second, since a first state before the background has been located in the



PORTRAIT OF LUCAS VORSTERMAN BY VAN DYCK
THE CLARENCE BUCKINGHAM COLLECTION

Collection of Baron Edmond de Rothschild, Paris. Only two first states and only three second states of the Jan Waverius are in existence; the one in the Clarence Buckingham Collection is a third.

There seems to have been no uniform plan as to how much van Dyck would do on the plate and how much he would leave to the engraver to finish and this practice might be construed to mean that the prints were artistic ventures rather than express creations for the volume. Whatever his intention, van Dyck has given the world a most distinguished group of portraits. The imposing assembly of faces pleases the eye with the beauty of their drawing, and the mind with the subtlety and strength of their characterization. The complete collection will be on view in Gallery 18, during the second half of May and during June, and will form an important adjunct to "Portraiture in Prints," the next exhibition scheduled for the Print Galleries.

M. J. P.

⁴ Illustrated in *The Bulletin*, Vol. xxi (1927), No. 6, pp. 78-9.

LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. THE ORIGIN AND DEVELOPMENT OF THE MODERN HOME

MONDAYS, 1:30 P.M.

- MAY 6—"Points of View of Decorating." Mr. Edgar Miller. 13, "The Playroom and Schoolroom." Miss Marie Blanke. 20, "The Living Room is Everybody's Room." Miss Frances Harrington. 27, "Color With a Reason." Miss Frances Harrington.
- SEPTEMBER 23—The Home from Cleopatra to Lucrezia Borgia. 30—The Medieval Home of Central Europe and England.
- OCTOBER 7—The Seventeenth Century Spanish and Italian Home. 14—Romantic Homes of France. 21—Homes of Germany, Russia, and Scandinavia. 28—Homes of Switzerland, Holland, and Rural England.

B. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 TO 1:15 P.M.

- MAY 7—Van Gogh. 14—Gauguin. 21—Forain. 28—Toulouse-Lautrec. Miss Margaret Davis.
- SEPTEMBER 24—George Bellows.
- OCTOBER 1—Arthur B. Davies. 8—Henry O. Tanner. 15—Rockwell Kent and Derain. 22—Rousseau and Lhote. 29—Besnard, Zorn, and Sorolla.

C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A.M. TO 12:00 NOON

- MAY 3, 10, 17, 24—Drawing the Figure. (Mr. Adrian J. Dornbush.)
- SEPTEMBER 27—Review of Summer Sketching.
- OCTOBER 4—Drawing the Human Head. 11—Drawing the Human Figure. 18—Drawing the Figure to Music. 25—The Meaning and Symbolism of Color.

D. GALLERY TALKS IN THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P.M.

- MAY 3—Water Color Exhibition. 10—Art of the Chicago Settlements. 17—Water Color Exhibition. 24—Portraiture in Prints.

E. ENJOYMENT AND PROCESSES OF MODERN ART (STUDIO DEMONSTRATIONS)

FRIDAYS, 2:30 P.M.

- MAY 3—"The Inspiration of New Mexico." Mrs. Thomas Wood Stevens. 10—"Japanese Prints." Miss Helen Gunsaulus. 17—"Oriental Influence on Western Art." Miss Margaret Davis. 24—"A Demonstration of Modern Sketching." Mr. Adrian J. Dornbush.
- SEPTEMBER 27—Drawing the Human Head.
- OCTOBER 4—Drawing the Human Figure. 11—Drawing the Figure to Music. 18—The Meaning and Symbolism of Color. 25—Painting a Landscape.

F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN PROVIDED UNDER THE JAMES NELSON RAYMOND PUBLIC SCHOOL AND CHILDREN'S LECTURE FUND

SATURDAYS, 1:30 TO 2:20 P.M.

- MAY 4, 11, 18—Drawing from the Figure. Mr. Adrian J. Dornbush.
- SEPTEMBER 28—Review of Summer Sketching.
- OCTOBER 5—Drawing the Human Head. 12—Drawing the Human Figure. 19—Drawing the Figure to Music. 26—What do the Colors Mean?

DEPARTMENT OF MUSEUM INSTRUCTION

PROGRAM OF LECTURES

The following lectures offered during May and the first week of June are open to anyone upon payment of five dollars for twelve lectures. For the color and sketch classes there is a special fee.

ARTS AND MANNERS. MONDAYS AT 11:00. *Miss Parker.* The grotesque in art. The peasant in art. The Commedia dell'arte in art. Paris in the latter 19th century. Artists as they have painted themselves.

COLOR. TUESDAYS FROM 1:30 TO 3:30. *Miss Parker.* A course for developing a more discriminating use and enjoyment of color.

MYTHS AND LEGENDS IN ART. WEDNESDAYS AT 11:00. *Miss Mackenzie.* Greek Myths in Art. Legends of the Orient in Art. Christian Saints and their symbols.

ART CENTERS OF EUROPE. THURSDAYS AT 11:00. *Miss Parker.* The Environs of Paris. The Chateaux Country. Normandy. Brittany. The Cathedrals of France.

ART INSTITUTE COLLECTIONS. THURSDAYS AT 7:00. *Miss Upton.* Permanent Collections of Water Colors. International Water Color Exhibition. Modern American Painting.

PERIOD FURNITURE AND ITS BACKGROUND. FRIDAYS AT 11:00. *Miss Parker.* Louis XVI and Empire. Queen Anne and Chippendale. Sheraton and Hepplewhite. American Colonial. Modern.

FAMOUS STORIES AND HOW GREAT ARTISTS HAVE TOLD THEM. SATURDAYS AT 9:20. *Miss Mackenzie.* While enjoying the story we can learn to see and enjoy still more the beauty of the way it is told and the skill of the artist who tells it. Free to all children.

SKETCH CLASSES FOR NON-PROFESSIONALS. Drawing and painting from a costumed model for those who would like to try their skill. TUESDAYS AT 10:15. *Mrs. Stevens, Instructor.* FRIDAYS AT 1:30. *Miss Hyde, Instructor.*

The Department of Museum Instruction will arrange gallery talks or lectures for clubs by appointment. Classes from schools may also arrange to see the collections under guidance. Applications for this service should be made to Miss Helen Parker.

EXHIBITIONS

March 15-May 15—A Survey of Lithography. *Gallery 12.*

March 15-May 15—Le Monument du Costume. *Gallery 13.*

March 15-May 15—The Tarocchi Cards (E. Series). *Gallery 14.*

April 18-May 13—Exhibition of Work Done in the Chicago Settlements. *The Children's Museum.*

May 2-June 2—Ninth International Water Color Exhibition, and International Exhibit by the Chicago Camera Club. *Galleries G51-G61.*

May 16-September 18—Exhibition of Work Done in the Saturday Morning Classes of the Art Institute School. Objects from the Permanent Collection. *The Children's Museum.*

June 11-July 7—Annual Exhibition by Students of the School of the Art Institute. *Galleries G51-G61.*

July 18-October 13—The Summer Exhibitions: Loan Collection of Modern and Old Masters and Paintings by Contemporaries. *Galleries G51-G61.*

June 1-August 1—Japanese Prints by Contemporary Artists. *Gallery H5.*

May 18-July 15—Etchings by van Dyck. *Gallery 18.*

May 18-July 15—Portraiture in Prints. *Gallery 12.*

March 1-Sept. 1—Four Centuries of Etching and Engraving. *Gallery 17.*

NEW LIFE MEMBERS, MARCH, 1929

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Membership Department.

Dr. Allen D. Albert
 Dr. Mary Bucklin Allen
 Miss Mabel M. Benton
 Vinal D. Berry
 Mrs. James T. Boyle
 Mrs. Gustave Breslau
 William Roy Carney
 Mrs. Paul Caspers
 John A. Chiaro
 Mrs. Henry J. Cox
 Mrs. John F. Craddock
 Mrs. Truman F. Creager
 Frederic A. de Peyster
 Mrs. Ulrich H. Dernehl
 Mrs. John R. Dewson
 Mrs. Agnes Jamm Donath
 Donald B. Douglas
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 R. V. Fletcher
 Mrs. Paul C. Giegler
 Miss Mary Margaret Grieve
 Miss Olga L. Gustafson
 Mrs. Frank Harris
 Miss Josephine Arthur Hedges
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